



## A Double Frill at the Back

**T**HE development of mid-winter fashions continues along extremely simple lines with distinct newness expressed in the detail.

Vionnet is making a strong feature of jabot effects. Many of the newest day and evening dresses depend entirely upon the jabot for novelty. This she applies in many different ways. Her most successful evening dresses show the double jabot down the center back, flowing in graceful lines almost to a train.

Another evening dress which is proving popular with women of discriminating taste has the jabot in a wing-like drape on one shoulder, dividing over the arm and falling both to the front and to the back.

On simpler models there is sometimes a single jabot frill directly down the front of the bodice only or again it is on the skirt.

Her new idea in afternoon dresses of crepe de Chine shows a big bodice jabot cut in one with the front of the dress which, going around the neck, makes a little standing collar and is lengthened sufficiently across the back to form a narrow yoke to which the fullness is set.

### A Bodice Jabot That Forms a Yoke

**I**T IS a most extraordinary way of cutting the jabot back yoke and front of dress in one piece and is characteristic of the wizard methods of Vionnet. Attention has previously been called to the use of the fur jabot on Vionnet suits and street dresses. This idea is becoming more and more popular.

Erroneous reports regarding the

revival of the bustle effect have no foundation whatever from the standpoint of Paris. There is nothing that in any way resembles a bustle unless what one might call the big Japanese bow seen on some of the evening dresses and the jabot back. But they are quite the reverse, as they are entirely without stuffing and give a very flat back, despite their flowing lines.

### A Scarf Tie With Long Flowing Ends

**L**ANVIN shows what might be called a bustle in front in that she uses a double girdle effect in a puff on a blouse bodice, the idea borrowed from the Italian Renaissance and in no way resembling the tournure of the early '80s. Poiret and Paquin show slightly bunched draperies, but these models are of minimum significance.

One of Vionnet's best liked jabot back evening dresses is sketched on to-day's page. It is developed in rose moire, showing the reverse side of satin. The back panels, which form graceful lines, open almost below the waistline. The neck of the dress at the front is high.

Another type of jabot dress also is shown. It is made of white moire which has a black satin back. This model has a distinct Greek movement, even to the fibula of brilliants.

The seated figure in the sketch on to-day's page illustrates a crepe de Chine dress showing Vionnet's new use of the scarf or tie. She cuts the narrow scarf with wide flowing ends and uses it either as a binding on a bateau neck with a



Vionnet jabot-back evening dress developed from rose moire showing the reverse side of satin; note the graceful movement of the back panels which open to the waistline. The neckline at the front is high. Another type of jabot dress made of white moire. This model has a distinct Greek movement, even in the use of the fibula of brilliants. Crepe de Chine dress showing Vionnet's new use of the narrow scarf, which she uses either as a binding on a bateau neck, tying in a large bow on the left shoulder, or as the turn-over top of a set-on skirt to form a girdle.

large bow tied on the left shoulder or as the turn-over top of a set-on skirt to form a girdle. Sometimes the two are combined in one model.

In striking contrast to the untrimmed dress, which depends on drapery for its charm, are the beaded evening dresses in square, oblong and round crystal beads, in jet, as well as in color. These also feature large cabochons in high colors. Rhinestones and jet motifs and jewel studded embroideries are used on evening dresses.

Many of the decollete models have specially designed shoulder straps worked out like jewelry, but in rhinestones and imitation onyx. Some of them also have very elaborate belts that are of metals set with jewels.

### Much Jewelry Worn With Evening Gowns

**A**MONG the striking novelties is a dress made entirely of jet paillettes, through which is wrought a design in colored paillettes. This is most unusual looking, more closely resembling a gown of rich brocade than one that is spangled.

One need not be hampered in the choice of color for evening gowns, for there is a full series of yellows and reds and many combinations of these colors. There are strikingly beautiful dresses all in flame red or flame yellow, but despite the apparent interest in high colors there are all-black evening dresses.

One in black satin is studded in a design of rhinestones hammered directly in the fabric, with drapery held on one hip by a large motif in jet and rhinestones with acorn pendants.

A new model quite Greek in its feeling is developed in black satin combined with a dull black and gold gauze, the latter arranged in pleated panels. Black satin is combined with handsome black lace in many

of the smartest evening dresses. In contrast to these is a new model in pink and gold lace. Cerise and silver are quite frequently combined, especially in young girls' dresses.

Whether evening gowns be simple or elaborate, a great deal of jewelry is worn with them. Among the really extravagant and beautiful new necklaces are those of diamonds worked in a flexible band with a square diamond pendant an inch and a quarter in diameter and another diamond in rectangular shape, only slightly smaller, attached at the center back.

One of the new necklaces consists of a round, uncut emerald cabochon fully an inch and a half in diameter attached at each side to a narrow silk cord with ornamental slides and small pendants of rose diamonds. Lovely single pearls also are hung in this manner to narrow silk cords in colors, such as blue, pink, green or mauve. This way of suspending precious stones from the sides instead of from the top is still in vogue.

A beautiful solitaire diamond is placed in the frailest imaginable basket-like setting of platinum mounted on a thread-like ring of black enamel to make a necklace.

### Jet Is Combined With Nacre and Pearls

**J**ET is smart both for combs and regulation headdresses. Jet and pearls also are combined in some of the smartest things. One copy of an old comb seen recently had a mounting of dull green gold and was set with two rows of pearls, the upper row two sizes larger than the lower. The smartness, however, was in the fact that the comb reached almost from ear to ear and

gave a wonderful effect against the dark red hair in which it was worn.

Ivory and jet are being shown to great advantage in earrings and chains to match. Long chains of this combination have the round ivory beads and oblong jets between. Another is of large and small beads alternating, the large ivory and small jet. All shapes and sizes are finished with tassels of the jet and the small ivory beads.

Jet and nacre also are made into necklaces, and nacre in graduated sizes with small colored flat crystal discs between makes smart and inexpensive chains. These crystal beads, or, rather discs, as they are flat, come in all colors and make a very attractive combination against the whiteness of the nacre.

### Long Pearl Necklaces Worn With Black Frocks

**A** NEW bracelet is made large enough to wear just below the shoulder, and is of pearls strung on silver and has a fringe of the pearl beads, which falls over the arm, usually in a point. These are also made with the fringe of uniform length. The same idea is carried out in dog collars of pearls combined with onyx, this making a much more striking and really smarter bracelet or collar than the pearls alone.

The long twisted chain of fine pearls finished with a tassel of pearls which has as the last bead an onyx a bit larger than the last pearl, the whole held by an onyx slide, is very smart and much worn with black frocks. Another fancy novelty in pearls is a large tassel with onyx top, worn on a long black silk cord.

The sketch at the upper right of



Cylindrical cigarette case of ivory and black enamel with rhinestone motifs, a locket of jade studded with emeralds and a jade necklace.

to-day's page shows a necklace of jade beads having a tassel made of jade and onyx, also a jade locket studded with emeralds, suspended from a black silk cord. The cigarette case, also sketched, is cylindrical in shape and made of ivory and black enamel studded with rhinestones.

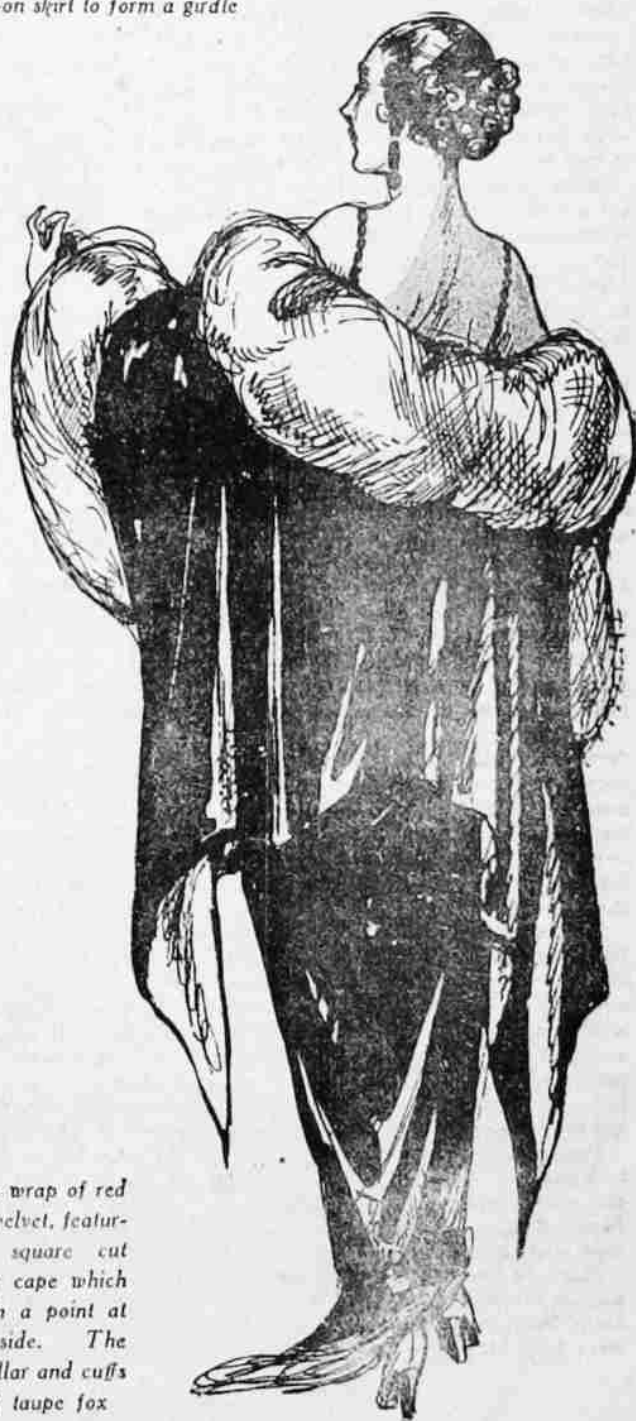
An exceedingly interesting and novel mounting for a gold mesh bag is achieved by working a quarter-inch gold bar frame in most unexpected proportions. The horizontal bar, not over an inch in length, forms the top of the frame and serves as a base for the mounting of the ruby-studded clasps. From this point the bar descends, at either side, in an ever-increasing angle to a depth of three inches, forming the widest portion of the bag. Although the frame is exceedingly narrow at the top, the bag is most useful owing to the spreading proportions of the frame.

### Coque Feathers Mounted On Tortoiseshell Sticks

**W**ORTH as well as Doucet is showing novelty fans of coque feathers in the most delightful colors, such as flame red, jade green, gray and flame yellow, set into two straight sticks of tortoiseshell. The coque feathers are large and rather straight, so that only the slightest curl remains at the top, and are cleverly mounted at the sides of the tortoiseshell sticks to come at different angles, giving a wild and disheveled look, but at the same time making a very smart most unusual fan.

The illustration at the upper right of this page shows a coque fan in bright red. The dark-haired woman who carries it is wearing two onyx bracelets on her right arm and onyx earrings.

Lanvin dinner dress developed from heavy blue silk crepe and silver cloth. The cape is of king's blue velvet lined with silver cloth and trimmed with rabbit



Evening wrap of red chifon velvet, featuring a square cut shoulder cape which hangs in a point at either side. The large collar and cuffs are of taupe fox